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PAINTED COPY OF "THE LADY AND THE UNICORN"

Mrs. Charles E. Dana has presented to the Pennsylvania Museum copies, painted on canvas with the most meticulous care, of two of the set of six tapestries of the late fifteenth century now in the Cluny Museum and known to connoisseurs as "The Lady with the Unicorn." The originals are among the great art treasures of the world. They are of the "mille fleurs" type—that is, the background is closely sprinkled over with small flowers, in Persian style. The lady, however, stands out clearly against it between a lion bearing the heraldic banner of the House of Le Viste, Lords of Fresne, one of whom in his day was president of the Paris Parliament. These tapestries once adorned the Chateau de Boussac, not far from Aubusson. They were given to the Cluny Museum by the Municipality of Boussac, by which they had been obtained with the Chateau in 1837.

The conjunction of the lion with the unicorn in these tapestries is interesting, although as far as we know it has apparently never been noticed or at least studied.

In copying the two pieces of the series, Mr. Dana with characteristic exactitude has carefully reproduced with his brush the coloring as well as the mass of minute detail of the originals, and the specimens will be invaluable to students.

Mrs. Dana has also presented to the Museum two pieces of applique embroidery of the late fifteenth or early sixteenth century, which probably originally were cloth of gold appliqued on red satin, although at present only the linen background of the cloth remains. This is in bad condition, and in some later age was pasted on paper or it must have shredded away, the warp having completely disintegrated, leaving but the flat linen weft. The smaller piece retains traces of tinsel gold thread which indicates the original character of the textile. The pieces were purchased by Mr. Dana in Florence at the sale of an artist who was giving up his studio. They were used in his own studio afterwards until the time of his death. Whether they were originally in the shape in which Mr. Dana got them—that is, in the shape of lambrequins—is improbable.

The great period of Church embroidery was from the twelfth to the fourteenth centuries. In England, so expert were the workers that their products became famous as "Opus Anglicanum." This name, however, was especially attached to embroidered effects produced with chain-stitching. It is notable that the decadence in embroidery coincides with that of the art of illuminating MSS. from the fourteenth to the sixteenth centuries. It is believed that the development abroad of weaving figured and ornamented brocades, damasks and velvets is responsible for the falling off of the art. It came to pass that the designs, instead of being original paintings, for some of the early embroiderers were illuminators or missal painters, such, for instance, were Dame Margot and Dame Aales in the thirteenth century. In the later period embroiderers often took their designs from woven patterns. In the fifteenth century in France and elsewhere every house had its salaried embroiderers. These kept in order the arras, also attending to the needlework of the household.

Fine steel needles, which seem to have been a Spanish invention, came into use in England in the reign of Queen Elizabeth, although they appeared during that of Mary Tudor, but failed to find favor with the workers. After their adoption, the sixteenth century ran riot in embroidered luxury. Everything was elaborately worked in all-over designs, scrolling stems, applique work in profusion on velvet, satin, cloth of gold and silver, as well as intricate scenes and complicated pictures, examples of which remain to attest the skill of the workers.

S. Y. S.



NOTES

The Museum has received from the Field Museum of Natural History, Chicago, a pair of enormous vases which were the *teurs de force* of the exhibit of the Berlin Royal Porcelain Works at the Columbian Exposition in Chicago in 1893. These remarkable examples of ceramic art stand nine feet in height and are decorated with figures of cupids in relief, festoons of modeled porcelain flowers and two large shield-shaped handles, terminating in modeled heads of Satyrs, and bearing medallions enclosing paintings of children's heads. The bodies of the vases are glazed in royal blue and decorated with floral designs in gold.

These are among the most important examples of hard paste porcelain ever made and in their manufacture difficulties have been overcome which only a manufacturer can fully appreciate. Fifty-four moulds were required to form the piece and the burning required the greatest skill, several similar pieces having been ruined in the kilns before the perfect one exhibited was obtained.

Included in the gift is a large porcelain centerpiece for a dining table made by E. Gerard Dufrasseix & Co., Limoges, France. It consists of four basins with cupids or amorini in relief on the edges, and a finely modeled central group consisting of two women, a girl and a goat.

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SCHOOL NOTES.—The Art Department united with several other art institutions of the city in a "Masque" of historic periods, with the object of experimenting for future combined work of this kind.

The sixth century Byzantine period is the time chosen for the representation by the School; and the incident, the meeting of the Emperor Justinian and Theodora the Greek dancer. Miss Genevieve Gibbs and Mr. Warwick enact these two parts and about forty of the students from various classes fill the roles of the Patriarch, and other ecclesiastics, courtiers and court ladies, ambassadors, etc.

All the costumes were designed and made in the School by members of the Costume Class and the Alumni Association, and so far as possible they reproduce correctly the dress of the time, and almost all the materials are the genuine fabrics. Where stenciling was necessary the patterns have been